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Gary, E. H.
Art collection belonging to...
Elbert H. Gary, sold [apr. 19-21,
1928] N.Y.,1928.

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ART COLLECTION OF THE LATE ELBERT H. GARY

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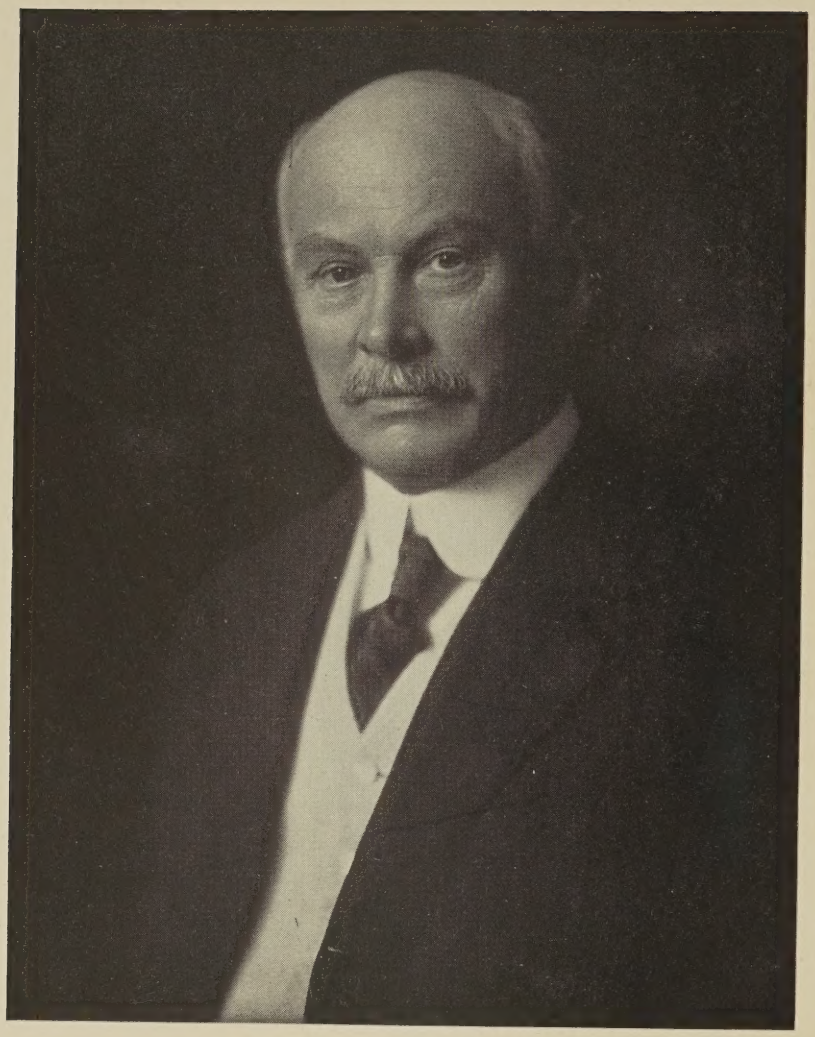

Portrait of the late
JUDGE ELBERT H. GARY

ART COLLECTION

Belonging to the Estate of the Late

ELBERT H. GARY

Sold By Order of

THE NEW YORK TRUST CO.
EXECUTOR

UNDER MANAGEMENT OF
American Art Association
INCORPORATED
New York
1928

[illegible] Deposit of Mrs. Nathan Sylvester

PREFACE

THE Gary collection will be placed on exhibition in the Galleries of the American Art Association, Inc. on April 14. The public may view the paintings and works of art comprising the collection on and after the above date until the time of sale; weekdays from nine until six and Sunday, April 15 from two until five. The paintings will be sold in the Grand Ballroom of the Hotel Plaza on the evening of April 20, commencing at half after eight o'clock, and the sale of the furniture, rugs, porcelains and sculptures will be held at the American Art Galleries on the afternoons of April 19, 20 and 21, commencing each afternoon at half after two o'clock. Admission to the painting sale will be by card only. Cards may be had upon application at the American Art Association. For the sale of the works of art at the American Art Galleries cards of admission will not be necessary.

* * *

The catalogues are now ready for distribution and may be had upon request at the American Art Galleries:

Copies of the de luxe edition of the catalogue of paintings, ten dollars; of the ordinary edition, one dollar.

Copies of the de luxe edition of the catalogue of the works of art, fifteen dollars; of the ordinary edition, one dollar and fifty cents.

* * *

In presenting the works of art of the late Judge Elbert H. Gary to the connoisseurs of this country, the American Art Association avails itself of an opportunity to record its respect and admiration for the excellent judgment and taste to which America is indebted for the introduction of so many notable masterpieces. We shall endeavor in this brochure to indicate the catholicism of his outlook, as it appears in a brief survey of his collections.

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PORTRAITS BY REMBRANDT, TINTORETTO AND HALS

The great Rembrandt, from Duveen Brothers, known prior to Veth's ingenious identification as *A Warrior Putting on his Armor*, is possessed, apart from its intrinsic merits, of an impressive record ascending to the year 1791 and including the famous collections of the diplomat Lord Holland, the Demidoff collection of the Medicean Palazzo San Donato of 1880, the Secrétan and the Sedelmeyer Collections of Paris, and that of the late James F. Sutton, first president of the American Art Galleries.

Bode considers this powerful work to have been executed about 1634; this is the year of Rembrandt's marriage with Saskia, and of the great portrait of *Martin Daey* in the Gustave de Rothschild Collections, possibly the finest of all full-length pictures. The painter is in his early maturity; it is two years since the *Anatomy Lesson*, and the half-tones of armor and dress are playing their due part in the correlation of the values; the restless vigor of the hands and the modeling of the face are unsurpassable.

The fully authenticated *Portrait of a Young Man* by Tintoretto is described by the eminent director of the Kaiser Friedrich Museum as possessing "the very noble simplicity of Titian." The gracious poise, the expressive face, and the mature treatment of light and shade, are the qualities that prevail and that delight the spectator in this purely subjective masterpiece.

In turning to the *Young Cavalier* by Frans Hals, acquired from Henry Reinhardt, one feels at once that the painter has put in nothing but what he saw, left out nothing that could complete the veracity of the record. It is a marvel of painting, executed by a most consummate master of the brush, and demonstrates the impelling originality of this artist, who founded the seventeenth century Dutch school of portraiture. In this work, the handling of the features and the clear contours indicate a far greater restraint and refinement than is usually associated with Hals' works; this is in a rare vein—an aristocratic type—in contradistinction to his more popular figures of laughing and carousing burghers. Considerable as is the difference in technique, the feeling for the type is equally shown by the realistic *John Lamont of Lamont*, by Sir Henry Raeburn.

Of the modern Dutch school, with its enduring national traditions, are figure paintings by Mauve, Israels, Neuhuys and Blommers, and the atmospheric landscapes of the brothers Maris, of which we may refer specifically to the vast *Grey Day, Amsterdam*.

BRITISH SCHOOL

The important work by Gainsborough [*The Harvest Waggon*], signed with the initials T. G., was purchased from Agnew in 1913, and is one of the finest

landscapes ever executed by this lover of nature, whose greatest charm lies in the delicacy of his color harmonies, and, as in the present picture, in the joyful mating of figures and countryside into a tremendous unity. The mind searches instinctively for expressions of power in appraising the freedom and sureness of the impeccable design.

The portrait of *Miss Sarah Buxton,* by the same master, reveals the mood and vision of an artist grown hypersensitive by training and exercise; the principal color is a pale shaded blue, now mellowed with age, surrounded by the deeper hues of the russet foliage, used to support and set off the figure, which is rendered with infinite grace. This picture was also purchased by Judge Gary from Duveen Brothers, and is considered by connoisseurs to be of Gainsborough's best period; the two together show a versatility unequaled by the genius of Rubens.

The superb Buccleuch group, painted in 1758, is famous as one of the only two signed canvases by Reynolds in existence. The picture is somewhat daringly divided by a median vertical line which sets off a composition of delightful strength and simplicity, the place of honor being given to the dainty head of little Lady Frances. Coloring is restrained and contrast subdued by a master hand, so that the full beauty of the portraiture of the three children is manifest; and it is impossible to say of this phase of the painting that it is less than magnificent. According to Miss Caroline Home Drummond, sister of Colonel Drummond, from whom Messrs. Knoedler purchased the picture, it had descended by bequest from Lady Frances Scott herself, and had not up to that time been outside the family.

The portrait of *Lady Dashwood-King* is one of the most important Hoppners in America, and was purchased from Messrs. Lewis and Simmons of London. It was painted about 1794, but was not discovered in time to be registered in McKay and Roberts' monograph, much to the regret of Mr. William Roberts, who wrote at length on the subject to Judge Gary; an extract from his interesting and laudatory letter is given in the catalogue. The painting is a delightful work of tenderness, distinguished by the subtle idealization which Hoppner applied to the beautiful women of his time; it glows with a wealth of splendidly lighted color and warm detail, before the delicacy of a landscape background.

In the portrait by Romney of *Mrs. Christopher Horton* is the figure of a fiery ambitious woman, who attained royal rank by the artful use of "the most amorous eyes in the world"—fit subject for an artist with Romney's insight into the fickle feminine character. In Mrs. Horton you may already glimpse the Duchess; a striking and truthful analysis.

Not less beautiful is the brilliant *Mrs. John Allnutt,* by Sir Thomas Lawrence, upon which the editorial comment from the *Burlington Magazine,* which

we have quoted in the catalogue, seems singularly just; the truth and vivacity of the picture belong to the grand tradition of zealous art. One may perhaps call attention to Lawrence's instinctive and easily apparent pleasure in the loveliness of the sitter and in the rich reds and blues of the costume.

FRENCH SCHOOL

A remarkable example of virtuosity is the masterly self-portrait by Jean Honoré Fragonard, which reveals much of the painter as a man; a fervent worker, serious even to sadness, under the gay mantle of rococo art. Fragonard is one of the greatest luminists of the eighteenth century. There is no defect of invention, superfluity of detail or needless stroke of the brush in this profound characterization. The picture, one of the best known works of the artist on this side of the Atlantic, was acquired in 1916, from Messrs. Wildenstein.

The remainder of the collection is notably composed of the works of the romantic Fontainebleau-Barbizon school, headed by two superlative paintings by Corot, and the exquisite Daubigny, *Bords de l'Oise à Conflans*, to the miniature-like quality of which we have called attention elsewhere. An important Cazin, *Moulin à Vent*, two paintings of autumn, by Théodore Rousseau, the poetic *Les Bûcherons* by Jean-François Millet and a characteristic painting of sheep by Jacque, are remarkable for their uniform excellence of quality.

CHINESE PORCELAINS

The Chinese porcelains assembled by the late Judge Elbert H. Gary form a gorgeous array. The collection, a small one, is composed almost entirely of the K'ang-hsi monochromes, *"la qualité maîtresse de la porcelaine,"* of objects ever delightful to the eye of the connoisseur and of all lovers of the distinguished legacies of the Chinese potters of a great age.

The single colors achieved stand out in unrivalled brilliance, and with serene beauty. The *clair de lune*, the turquoise-blue, the *sang de boeuf*, the ever rare and costly reds to which we have given the expressive name "peachbloom," the Imperial yellow, the rich white and the mirror-black, are here in profusion and will delight the spectator. The exceptions are the two magnificent polychrome garnitures and the important "black hawthorn" vase.

The first, a *garniture de cheminée*, is composed of two beakers and a vase decorated with delicately drawn prunus [*mei hua*] trees in blossom, set in grounds of pale green; these were acquired from the famous Richard Bennett Collection, through Gorer of London and M. Parish-Watson of New York.

The second is the superb Ch'ien-lung *millefleurs* temple garniture of five pieces from the same collection, illustrated and described in Edward Gorer and J. F. Blacker, *Chinese Porcelain and Hard Stones,* 1911, Vol. II, Pl. 200. The third is the important "black hawthorn" vase with tall graceful body, invested with a rich greenish black glaze and reserved with gnarled branches of white prunus blossoms springing from masses of camellia-leaf-green and aubergine rockery piled about the foot. The three form an ensemble of the rarest of the Chinese polychrome palette, and display a knowledge of pigments and their firing that is little short of incredible.

BRONZES

A group of bronze sculptures, acquired by the late Mr. Gary from M. Knoedler & Company, included several of the best known models of Antoine Louis Barye [1796-1875]: *Panther Seizing Stag, Panther Attacking Young Deer, Tiger Devouring Gavial of Ganges,* etc. These are skilfully manipulated and finished works with the beautiful surface and low olive tones of color known as the Pontine and Maremma patinas, and were executed under the personal supervision of the master. The subjects are remarkable, as always, for their action and vitality; bestiality is submerged in beauty of muscular movement, brutal realism in the dominant note of power. To these we may add mention of two classical groups, *The Rape of the Sabines* and *Pluto and Proserpine,* after Giovanni da Bologna; Louis Quatorze bronzes, cast by the *cire perdue* process, and finished with excellent surfaces fully equal in quality to those of the larger groups.

SCULPTURES

The two exquisite works in marble from the Morgan Collection, *Venus Chastising Cupid* and *Cupid at the Toilette of Venus* by Maurice Etienne Falconet [1716-1791] reveal the delicate sentiment of this romantic master, who, with Clodion, epitomizes the mannered but childlike gaiety of the style of Louis Seize, and its profound understanding of the part which grace and delicacy of surfaces play in the synthesis of decorative design.

In a contrasted vein of serious realism is the superb bust of the baby *Sabine Houdon* by J. A. Houdon, modeled in 1788 and exhibited in the Salon of the following year. The bust remained in the family of Sabine Duval until about 1905, when it was acquired by M. Doucet, and after the *vente* Doucet of 1912, came into the possession of Duveen Brothers, from whom it was purchased by

Judge Gary. The tender study of the little head, in its freshness and beauty, is one of the masterpieces of the world; Guiffrey was moved almost to tears when he saw it, weeping for the sheer glory of French art. *"Avec quelle joie, avec quelle émotion, j'ai revu là le buste de la petite Sabine Houdon. C'est peut-être un des plus purs chefs-d'oeuvre de la sculpture française . . . digne des plus grands sculpteurs des temps de Phidias et de Donatello."*

FRENCH FURNITURE

A small but very important assemblage of eighteenth century French furniture follows aptly upon the Salomon Collection, and brings our appreciation of the skill of the *ménuisiers-ébénistes* of the time to a degree of amazement. The two extraordinary boudoir tables by J. F. Oeben [M. E. 1764], from Lewis & Simmons, are the finest of their kind in America, and exhibit a delicacy of craftsmanship equal or superior to any of Oeben's work in the Louvre or at Versailles. One of these tables bears the device of Mme. de Pompadour; both were probably executed for the mistress of Louis XV, who was, through her agent Duvaux, one of Oeben's best patrons, and who is thought to have secured for him his royal patent. The exquisite ormolu is by Caffieri or Duplessis, and in no way inferior to the marqueterie, which is of the first order both in design and in execution. These beautiful pieces were housed in the reception room; in the same charming interior was the pair of small consoles signed by J. H. Riesener [M. E. 1768], simple and elegant of line, and a Beauvais tapestry suite with the Grand Prix of a great Paris Exposition.

The famous Chappey suite, signed by the master Jean Baptiste Sené and covered in the finest Beauvais tapestry, was made to the order of King Louis XVI; the tapestry was woven about 1782 and the suite presented by the King to his favorite, the Comte de Chastellux, in whose family it remained until 1898. This is the most important set of tapestry furniture that has been offered at public sale in the last decade, and is distinguished by the merit of the period frames which set off the unique tapestry.

Two commodes, signed by Louis Moreau and by Claude-Charles Saunier respectively, flanked the entrance door of the great salon, in which the Chastellux suite was exhibited upon an Ispahan carpet; on the north wall stood the graceful and finely proportioned console by J. H. Riesener, and in the centre the beautiful Louis Seize library table inlaid in tulipwood, which bore the *millefleurs* altar garniture; in the east wall, cabinets of single color porcelains, and between the windows a vitrine of the K'ang-hsi peachblooms, forming against the background of paintings a magnificent interior.

ENGLISH FURNITURE

The secondary rooms of the upper floors contained examples of seventeenth and eighteenth century English furniture; carved walnut arm and side chairs of the Stuart period, a Chippendale settee and two walnut side chairs covered with superb eighteenth century *gros* and *petit point* needlework, carved and gilded wall mirrors, screens and consoles, and an important writing desk in Chippendale's French manner.

POLONAISE AND ISPAHAN CARPETS

The collections of Judge Gary and of Mr. John D. Rockefeller, Jr., have long been noted for their magnificent carpets. The luxurious "Polonaise" rugs of the early seventeenth century, woven in silks and gold and silver to the command of the Persian Shahs, by whom they were given as presents to foreign monarchs, represent the apotheosis of Eastern weaving; and ten important pieces, one of them from the Charles T. Yerkes collection, attest the splendor and richness of the courts of Shah Abbas and his tyrannical successor, Sufi. The two finest of these rugs are superior in beauty of design and wealth of coloring to any that we have been privileged to inspect.

The Ispahans, the royal rugs of Herat in Eastern Persia, contain variations of the design that the sixteenth century artists of the Sefevid dynasty rightly believed had been brought to perfection, and that yet was capable of infinite modification. Against the familiar rose and wine-red grounds the graceful curves of the vine-creepers, with their Herati fronds and tiny blossoms, unfold themselves in perfect symmetry, supporting lotus and peony palmettes and the *ju-i* clouds of Chinese mythology, and contained by the softly patinated palmette borders of emerald. The earlier rugs devote particular attention to the breadth and detail of the border: this can be seen to admiration in the two large carpets, purchased from Kelekian and from Duveen Brothers, of which the amazing preservation testifies to the care of the weaver and the permanence of colors and wools.

THE PLATES

A WARRIOR PUTTING ON HIS ARMOR
By REMBRANDT

A YOUNG CAVALIER
By FRANS HALS

PORTRAIT OF A YOUNG MAN
By IL TINTORETTO

THE HARVEST WAGGON
By GAINSBOROUGH

LADY FRANCES SCOTT AND HER BROTHERS, HENRY, 3d DUKE OF BUCCLEUCH, AND LORD CAMPBELL SCOTT

MRS. CHRISTOPHER HORTON
By ROMNEY

SOUVENIR DES BORDS DU LAC DE GARDE, ITALIE
By COROT

BORDS DE L'OISE A CONFLANS
By DAUBIGNY

IMPORTANT "BLACK HAWTHORN" BALUSTER VASE
K'ang-hsi

MAGNIFICENT "GREEN HAWTHORN" GARNITURE OF TWO BEAKERS AND A VASE
K'ang-hsi

PEACHBLOOM CHRYSANTHEMUM BOTTLES AND PEACHBLOOM AMPHORÆ
K'ang-hsi

SUPERB MILLEFLEURS TEMPLE GARNITURE OF FIVE PIECES
Ch'ien-lung

BRONZE GROUPS
By BARYE

SABINE HOUDON
By JEAN-ANTOINE HOUDON

CUPID AT THE TOILETTE OF VENUS AND VENUS CHASTISING CUPID
By FALCONET

ACAJOU AND TULIPWOOD MARQUETERIE COMMODE
MOUNTED IN CUIVRE DORE
By LOUIS MOREAU

SUPERB ACAJOU AND KINGWOOD MARQUETERIE BOUDOIR TABLE
By J. F. OEBEN *and* R. V. LACROIX

ROYAL BEAUVAIS TAPESTRY CARVED AND GILDED CANAPE
[*Belonging to the Salon Suite*]

ROYAL BEAUVAIS TAPESTRY CARVED AND GILDED ARMCHAIRS

[*See preceding illustration of canapé*]

CARVED WALNUT LIBRARY TABLE
Florentine, XVI Century

ISPAHAN RUG
Eastern Persia, End of the XVI Century

SUPERB GOLD- AND SILVER-WOVEN SILK POLONAISE RUG
End of the XVI Century

LENT & GRAFF CO.
NEW YORK

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